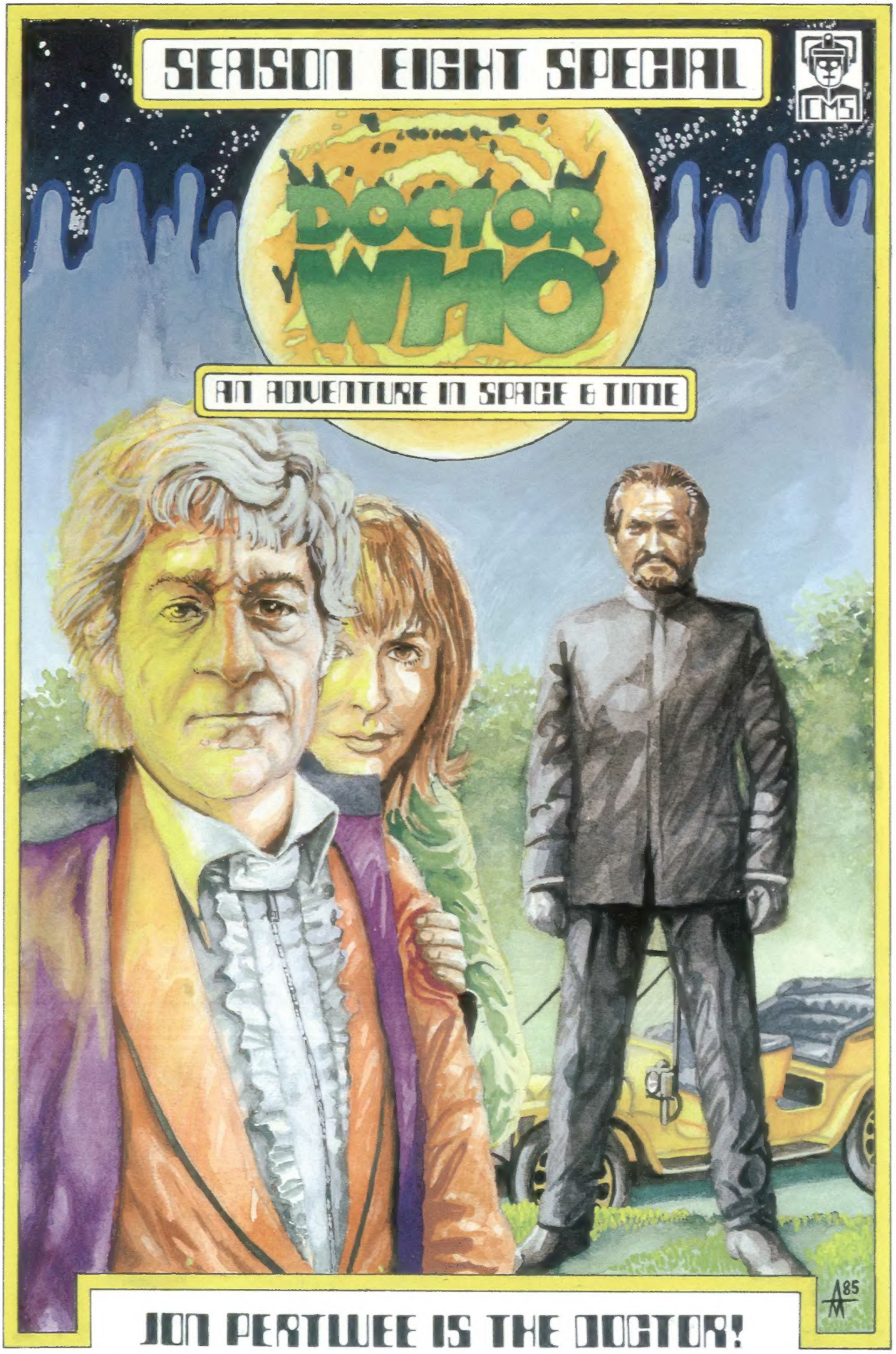
SEASON EIGHT SPECIAL
DOCTOR WHO
AN ADVENTURE IN SPACE & TIME
JON PERTWEE IS THE DOCTOR!

Child's Play

While the seventh season marked the beginning of a 'decade of change' for 'Doctor Who', the eighth saw something of an about-turn as the production team 'toned down' some of the series' more adult elements. 1970's grim, 'Quatermass'-based scenarios and situations were abandoned in 1971 in favour of a more prosaic and childish format, the potential for strong drama offered by the seventh season ignored while the show opted for an often half-baked re-instatement of quaint 1960's values. Producer Barry Letts and Script Editor Terrance Dicks clearly endeavoured to retain some of that debut colour season's flavour; the majority of the stories were Earthbound, set in and around close-knit, generally pseudo-scientific communities. But introduced into this eighth season were new regular factors guaranteed by their very nature to increase the programme's 'youth appeal'.

Whereas Liz Shaw had been the proverbial 'breath of fresh air' - an intelligent, free-thinking companion capable of doing more than dogging the Doctor's footsteps and goggling wide-eyed at his genius - her replacement, Jo Grant, seemed to be an amalgam of all the worst characteristics of those 1960's screamers too numerous to mention. Attractive enough for boys (and men) to have a crush on her and brave enough for girls to want to be her, Jo was sadly reminiscent of the likes of Dodo and Vicki. This time though there was the advantage of a noticable 'charge' between performers Katy Manning and Jon Pertwee; they hit it off perfectly, with the Doctor's at the very least paternal instincts coming to the fore and serving to take the sting out of Pertwee's often acidic portrayal. The Doctor and Jo were friends as well as working colleagues, but the Doctor still never allowed this to stand in his way if it became necessary to take the wind out of the young woman's occasionally-overblown sails. In truth, with Jo bright enough to get into trouble and stupid enough to ask the questions the audience were asking, it's difficult to imagine a companion more suited to Jon Pertwee's Doctor at this juncture.

'Terror of the Autons' (Serial "EEE") saw the introduction of a promising new villain in the form of the Doctor's antithesis, the Master, but few could have guessed that the selfsame character would appear in each of the four subsequent stories as well, such that by 'The Daemons' (Serial "JJJ") he had managed somewhat to wear out his welcome. Fortunately Roger Delgado's handling of this potentially ham-fisted stereotype was never less than impressive, but with his jet-black costume and matching nature the Master did bring another element of comic strip into the proceedings. With his powers of hypnosis, his shape-changing TARDIS, myriad gadgets and the array of colourful allies who trailed to Earth in his wake, the Master could have been lifted straight from the pages of the 'Batman' comics or, more likely, the TV series of the same name, which had been epidemically popular during the mid-to-late sixties.

The plots and their handling were also more downbeat and less documentary in feel than their predecessors. The season seemingly tried to encompass all styles; science-fiction adventure, horror, morality tales. In doing so, it tended to branch off in too many directions without

[S8-04] SEASON OVERVIEW

rhyme or reason, the only conclusion to be drawn being that Letts and Dicks had rapidly grown tired of the 'exile' format. 'Colony in Space' (Serial "HHH"), the Doctor's first foray in the TARDIS proper for nearly two years, was, despite Malcolm Hulke's literate script, a strangely unimaginative story, more 'Star Trek' than 'Doctor Who' with its evil miners, downtrodden colonists, holographic dinosaurs and doomsday weapons. Even the 'deus ex machina' of the Time Lords piloting the TARDIS to an alien planet to involve the Doctor in a matter of some urgency seemed a somewhat trite, if logical, way of getting our hero away from the imaginatively-restricting Earth setting.

'The Mind of Evil' (Serial "FFF") and 'The Claws of Axos' (Serial "GGG") struggled bravely with the atmosphere of 'Doctor Who and the Silurians' (Serial "BBB") and 'Inferno' (Serial "DDD"), but they were not up to the fight. The threat in the former failed to convince, be it a teleporting alien mind parasite in a prison or a thunderbolt missile aimed at a peace conference, and the production in the latter was too lackadaisical to terrify. The Axons were a masterpiece of design but the characters clumped around their 'organic' spaceship in a manner reminiscent of the wooden surface of Vortis, and the cavortings of UNIT, the Master (inevitably), an American spy and a collection of faceless scientists at the Nuton Power Complex were too colourful to engender any sense of realism.

'Terror of the Autons', Robert Holmes' season opener, attempted to rewrite 'Spearhead from Space' (Serial "AAA") and in doing so doomed itself. Its moments of horror - and no, I'm not going to recount them again - linger in the memory, if only because of their notoriety, but again there's an unreality about it, a feeling that it is all a glossy fantasy. The Autons in their 'summer' costumes may look unnerving - as well as garish - as they distribute killer daffodils to an unsuspecting populace, but the chilling sense of the 'new' so evident in 'Spearhead from Space' has been replaced by a feeling not far distant from comfortable familiarity. We know the Autons, we know the Nestene Consciousness and, worst of all, we know the plot. 'Terror of the Autons' differs from 'Spearhead from Space' only in that it isn't as good.

Even 'The Daemons', generally regarded as the 'piece de resistance' of the eighth season, if not the entire series, is far from faultless. Classic 'Doctor Who' it may still be, and it's undeniably superior to its immediate fellows, but it too is dramatically unadventurous. Operating within the season's self-imposed parameters - the Doctor, Jo, UNIT, the Master, evil alien - it succeeds mainly because it exploits and stretches those parameters to the limit and allows the large regular cast room to breathe and function as individuals rather than cyphers. It is ironic that the only story to work outside the usual limits, Malcolm Hulke's space yarn, suffers because the story is too run-of-the-mill.

Thus the eighth season of 'Doctor Who' in some ways heralded the beginning of a more 'camp' approach to the programme, far surpassing anything suggested in the 1960s when things were usually played more deadpan. The parallels with 'Batman' and the superhero genre speak for themselves. The Doctor has become the 'caped crusader', he zooms about in his interpretation of the Batmobile, he's accompanied by a kitsch companion and he's regularly locked in mortal combat with a recurring all-powerful super-villain, escaping by the skin of his teeth from each episode's cliff-hanger ending. Now more than ever the Doctor can take his place in the superhero 'Hall of Fame'. Not a bad place to end up, but it's a position that the seventh season - superior in almost every respect - would hardly have guaranteed him.

That's the great tragedy of the eighth season; it followed the seventh.

Paul Mount

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Getting Away With Murder

"I got away with murder on 'Doctor Who'." So speaks Jon Pertwee on the TV role which took him from being 'well-known' to being 'famous'. On the evidence of the many hilarious anecdotes for which he is justly renowned (he has been described by Patrick Troughton as "the funniest man alive"), it's easy to see that Jon Pertwee has "got away with murder" quite a lot during his long career in show business! This was apparent when he spoke to us recently about some of the notable film roles he took prior to joining 'Doctor Who' in 1969.

One such role was in Richard Lester's outrageous comedy 'A Funny Thing Happened on the Way to the Forum', in 1966.

"The part that I had originated (in the stage version) was the part of the brothel keeper," he recalls. "The part was played (in the film) by Phil Silvers! 'Jon Pertwee' meant nothing to the general public abroad so they gave me the tiny part of the sea captain. (My wife) Ingeborg and I went out to Madrid, lazing around for a month. It would take only about a day to film so this was a sort of sop to my ego because 20th Century Fox felt sorry for me. I felt sorry for myself! I got out there and they said 'Could you play the part tomorrow? Phil Silvers has got religious mania! He's jumping up and down on his bed relating the Lord's Prayer because nobody recognises him in Spain!' So a second assistant director - I could kill him when I come to think of it! - went to Dick Lester and said 'I can get Phil Silvers on the set for you tomorrow.' 'You can? Go to it, son! The world will be yours if you can do it!' So he went off and said to Phil Silvers 'Jon Pertwee is in town', to which Phil replied 'Who?' 'He's the man who played Marcus on Broadway and in London and if you aren't on the set by half-past six he's taking over!' He was there! I could have killed that guy because I don't think he would have appeared otherwise."

Pertwee's resemblance to actor/singer Danny Kaye has been remarked upon on many occasions. In actual fact he even appeared on screen in a Danny Kaye film - playing Kaye!

"I played Danny Kaye in a film called 'Knock on Wood'. Danny was double-booked. He'd signed a contract to play something else in America."

Naturally enough, Pertwee was reluctant to accept the demeaning task of literally impersonating Danny Kaye on the screen for all the scenes set in England. He remembers how the film company wined him, dined him and feted him to get him to accept the job...

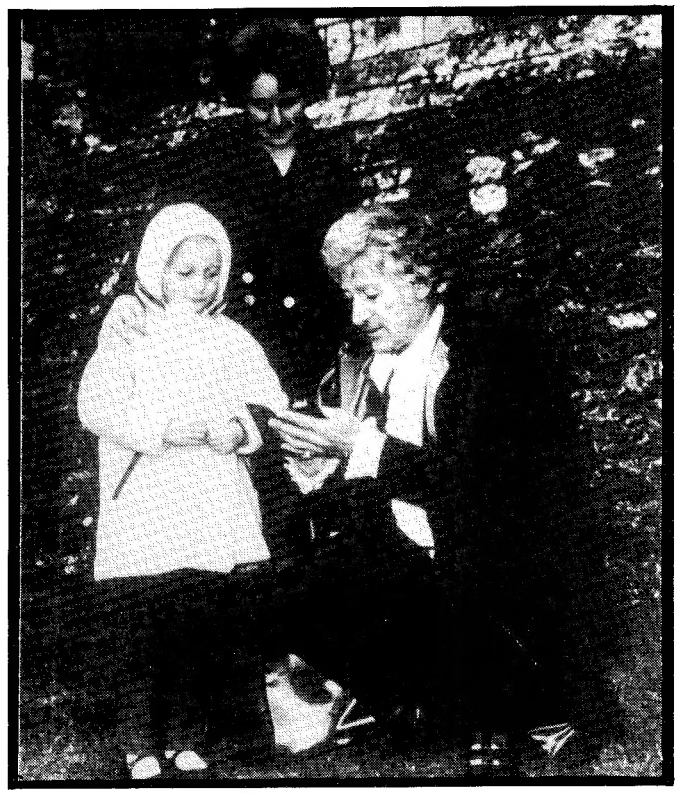
"'This is a great opportunity,' they said. 'We'll get a lot of you on camera!' 'You'll get my arse on camera!' The only way to put people off is to be ridiculously demanding. So I said to my agent, 'I want a suite at the Savoy, I want a rolls-Royce hired, I want a Berkely caravan to use on location - the most expensive one you can buy - and at the end of the shooting I want it given to me. I want no publicity, I want all the clothes that I wear in the picture...' - and everything else I could think of! I asked 'What are they offering?' and when told replied, 'Don't be ridiculous, I want five times that!' I did everything I could to get them to say 'Is he out of his mind?' They took one look at my demands and said, 'O.K. Agreed.' So I hoisted myself with my own petard."

Pertwee completed his scenes for the film and it was agreed that he should get no publicity.

"On the opening night it was very well received," he says. "A little Irish journalist went up to Danny Kaye and introduced himself. 'I thought Jon Pertwee did very well for you' he said. 'Yes, Jon did a great job,' came Danny's reply. 'Thank you!' That was all he needed! A quote from Danny Kaye. 'DANNY'S DOUBLE' next day in the headlines!"

Jon Pertwee also appeared in the film 'Yank in Ermine'.

"The little dark guy in that film was the son of Harold Lloyd, the great silent film star. His father put up the money for the picture. The director kept looking at me and touching his head mysteriously. Eventually I said 'Can I have a word with you?' 'Yes, now when I do that (twitch) take a step to the right.' 'But I'll mask Harold Lloyd Junior!' 'That's the idea!' The guy was so awful, so terrible. He couldn't do anything so the director made me upstage him all the time! It was quite fun and I enjoyed making that picture."



This sense of fun was something Pertwee also brought to his work on 'Doctor Who'. Indeed, Producer Barry Letts was at first very concerned when he saw Pertwee's lighthearted approach in rehearsals, thinking that he was treating the show as one big joke. However, he quickly realised that this was simply the actor's way of working and that when the time came for an episode to be recorded he would approach the task very seriously and professionally.

It is now well-known that when Pertwee first learned Patrick Troughton was to leave 'Doctor Who' he was persuaded to ask his agent to 'phone the production office - only to discover that his name was already on the short list of possible successors! It was a role he was delighted to win.

"I was just playing me for the first time really and I made him a dashing bloke dressed in pretty clothes. This was in the sixties when people were very clothes-conscious and wore frilly shirts and colours. All that hooked at the right time. I put in the martial arts and my love of gadgetry, motorcycles, cars, 'Bessie', helicopters - these are things that I liked anyway so I just adapted them into 'Doctor Who'. Apart from being hard work, it was a piece of cake!"

Paul Mount

WITH THANKS TO:
ANDREW KNIGHT
MARTIN GUARNERI

Wreaking Havoc

"It's a good way to get rich slowly," reflects Terry Walsh on the career of a stuntman. Nevertheless, in an industry frequently overpopulated with skilled craftspeople, stuntmen are members of one of the most elite 'clubs' in the entire field of entertainment.

It's a profession which very definitely demands what has of late been termed 'the right stuff': not just superb physical fitness, not only a skill in understanding the body's capabilities and limitations, but also that certain bravado usually exhibited only by young children who have still to learn the meaning of danger. Terry Walsh puts it more succinctly: "You don't have to grow up. I'm one of the few people you'll know who has a comfortable house and a nice car all paid for by playing Cowboys and Indians..."

'Doctor Who' played a major part in Terry Walsh's career. Indeed, his very first commission was gained playing a whole series of battling characters during the sword-fight climax to 'The Smugglers' (Serial "CC"):

"That was hilarious. All the pirates and the smugglers were supposed to be in the churchyard as the revenue men arrived. And when I say 'all', I mean there were just six stuntmen. Six of us arrived at the gate. Then you had a cutaway to someone running downstairs yelling 'The revenue men are here'. During that time three of us did a quick costume change so there were now three in the church, as pirates, and three outside as revenue men. The set was a graveyard filled with upright headstones, with dry ice and smoke swirling about a foot high. We all charged down and did the fight, and when you got killed you crawled behind a particular gravestone where there'd be a different coloured hat and a different coloured wig waiting. So you'd swap wigs and hats, leap back into camera shot and fight somebody else. Now that was all well and good, but it was shot as live and eventually you ended up with nobody actually fighting, just a lot of backsides sticking out from gravestones and voices shouting 'That's not your wig, it's mine', 'No it isn't, 'Yes it is', 'Get out of it'..."

There is no official qualification nor any set procedure for becoming a stuntman. In Terry Walsh's case the process began with the simple and unglamorous job of being on a 'probationary list' and standing at the back of punch-up scenes 'waiting to be noticed'. Eventually he was asked to do a fall from a kerb in place of an actor. The Director liked the fall and before long another job came up, again requiring a 'fall double'.

"It's all a question of working your way up. If you do the five foot fall from the kerb all right, somebody will eventually offer you a ten foot fall, and then a fifteen foot one..."

His work on 'The Smugglers' brought Terry into contact with Derek Ware, an established stuntman who was in the process of setting up his own stunt agency, HAVOC. Just like an actors' agency, HAVOC existed to supply production units with stuntmen, stunt arrangers and stunt specialists from the people on its books. In return, HAVOC collected a percentage of the fees paid to the stuntman hired. Terry's name was added to HAVOC's list and as a result he found more and more work coming his way on 'Doctor Who'.

The first two Jon Pertwee seasons made great use of HAVOC's resources for the 'set piece' sequences, though at great cost to the production budget. Eventually Producer Barry Letts began to wonder if 'Doctor Who' was getting good value for money from HAVOC. Was too much being spent on meetings to discuss arranging stunts and not enough on actually arranging the stunts themselves? After one particularly exasperating incident, HAVOC's involvement with 'Doctor Who' was wound down and Terry Walsh was asked to act as the series' Stunt Arranger.

"Basically I took over from HAVOC as Stunt Arranger about half-a-dozen stories into the Pertwee era. Barry Letts thought I was a good double for Pertwee, and I suppose he quite liked the way I worked. I think what had annoyed him most, though, was ringing up HAVOC to ask for me, being told I was unavailable, and then finding out that in reality I was sitting at home starving!"

Terry's work as Stunt Arranger/Co-ordinator on the series did not follow a set pattern; each different Director had a different way of working:

"Some of them are terrified at losing control over a single frame. They hate the thought that someone can do the job as well as they can. Others are quite happy to let you take over and supervise the entire scene; they'll take the actors through to the point where, say, the fight begins, then you'll direct the fight with the stuntmen, while they go off for a coffee, and then they'll take over again with the actors once the fight's over.

"On 'Doctor Who' I always used to go to the planning meetings, and I always got copies of the scripts. I marked out the areas requiring stunts and then I'd start asking questions. 'What do you want to see here?' 'This stunt will cost you that much, what's the budget?' 'Can I afford to hire so-and-so?' 'If I can't afford that, could we do it this way?' All the time, you're trying to get the best you can for the money that's on the table. Stuntmen get a basic wage on a job. For that the Director can expect punch-ups and a certain amount of falling around. But if you want him to fall off a seventy foot tower, or crash a Land Rover, then that's going to cost more, so the production has to pay 'stunt adjustments'.

"My budget would cover purely stuntmen's wages and stunt adjustments. If the script said, 'They ride a motor bike into the river', the money for buying or hiring that motor bike would come from someone else's budget, not mine."

BELOW: Terry Walsh receives attention from the Make-up assistant on location for 'Terror of the Autons' (Serial "EE").

Jeremy Bentham

Spearhead Revisited

I can still recall clearly the feeling of quiet contentment I experienced as I settled down in the armchair on Friday evening, 9th. July 1971 to watch the first of four weekly repeat instalments of 'Spearhead from Space' (Serial "AAA"). It seemed to me a splendid way to round off the eighth season of 'Doctor Who' and I can honestly say that I enjoyed every minute of the story. The repeat of 'The Evil of the Daleks' (Serial "LL") a few years previous - the only other occasion on which a complete story had received a second screening (see page "55-09") - had not been so well received by this viewer as I had convinced myself that a run of edited highlights of earlier Dalek stories was to be shown, following the intriguing ending of 'The Wheel in Space' (Serial "SS"). No such delusions marred my enjoyment of the repeat of Jon Pertwee's first 'Doctor Who' serial.

There was a very real atmosphere about this story, undoubtedly helped by the fact that it was shot entirely on film. Although this was not as originally planned by the production team (see page "51-08"), it did help to promote the idea that the Doctor was no longer roaming the Universe, glimpsed only once a week on our TV screens, but was now down on Earth amongst us. Seeing the story a second time seemed somehow to enhance this feeling of reality, giving it something of the atmosphere of a newsreel. In the age of the video recorder it is hard to appreciate how anyone could be really grateful for a second chance to see a programme broadcast only the year before...

By mid-1971 it was already easy to recognise in 'Spearhead from Space' a landmark 'Doctor Who' story, one that had won both critical and popular acclaim. Promptly and firmly it had set the pattern for the programme's future, heralding the new 1970s approach to a series that had already in six years become something of a national institution. With Nicholas Courtney's Brigadier, UNIT and the TARDIS providing links with the earlier seasons, we were very smartly shown a new look to our old favourite. An increase in budget per story was immediately apparent; achieved by the simple expedient of drastically reducing the length of the annual season (initially a great disappointment but in the long run a positive development that would hopefully continue to produce consistently higher quality production).

I was especially pleased to have another chance to see Caroline John as Liz Shaw. I had enjoyed the eighth season and had especially liked the Master (and unlike some of my contemporaries had not become bored by his constant dogging of the Doctor's footsteps). However I had been less sure about Mike Yates and Jo Grant. Obviously the advent of a regular Captain to act as the Brigadier's second-in-command would reduce the part of the likeable Benton, and after Zoe and Liz the scatty, silly Jo was a bit much...

The fact that this repeat followed so closely on the heels of the eighth season allowed for an interesting comparison of styles. The comic strip elements which dominated the latter were also present in the former, but in much less prominent form. Reality was the key to 'Spearhead from Space'. It was establishing the Doctor on Earth and to do that had to provide a familiar picture of our world; complete with soldiers, doctors, hospitals, journalists, civil servants, industrialists, etc (the regular ingredients of other series that purported to reflect real life). Having established a veneer of normality the story also shows that all is not well and that a sinister and hidden enemy is working against the establighment. This is an invasion from outer space without flying saucers, robots or other trimmings expected in 'Doctor Who'. When the Nestenes make their overt move against humanity it is via tailor's shop dummies (admittedly a type of robot, but not the usual metallic sort). An innocuous everyday object becomes a very successful monster.

ABOVE: Jon Pertwee poses for a publicity shot shortly after taking over the role of the Doctor.

The arrival of the Doctor on Earth via the unworldly means of the TARDIS and his comatose and incoherent state are contrasted with Liz's arrival at UNIT HQ in a car and her informed, sceptical response to the Brigadier's description of two meteorite showers striking the same area of land within a short space of time. As the story develops the eccentric and intuitive Doctor combines forces with the cool and methodical Liz to defeat the alien menance.

'Spearhead from Space' was thus the 'pilot' story for Jon Pertwee's Doctor; it (re-)introduces him, gives the audience a demonstration of the sort of adventure he is to be involved in and ends with a lighthearted discussion between the three principal characters that reassures us they will continue to work together. But it is also a story that stands in its own right; and if it were televised again, I'd be sure to watch it.

Trevor Wayne

Doctor Who In Print

1971 saw a definite upswing in the amount of coverage 'Doctor Who' received in print.

The BBC's own 'Radio Times' of course continued to give weekly details of the episodes themselves, and these were backed up by a number of special feature articles during the course of the season. The first of these (Figure 1) coincided with the opening episode of the season, and for the second year running the series was also accorded the privilege of having the first 'Radio Times' cover of the year devoted to it (see page "58-12"). 'The Claws of Axos' (Serial "GGG") saw no less than two small interviews appearing; one with Katy Manning, the other with Bernard Holley (the chief Axon Man). But perhaps the most impressive feature of this, or indeed any previous year, came with 'Colony in Space' (Serial "HHH"). The first episode of this story was publicised with a series of stunning colour and black-and-white comic-strip style illustrations by renowned artist Frank Bellamy (see page "58-07"). These were accompanied by a short text article penned by 'Radio Times' journalist Russell Miller (Figure 2).

The Press too showed a greater interest in 'Doctor Who' this year than they had done for some time. Much of this interest inevitably centred around the controversial subject of the level of violence in the programme. The tone of these pieces was invariably rather hysterical, a good example being the article which appeared in the Saturday magazine 'Titbits' towards the end of the season (Figure 3). This article was notable for its excellent presentation, with an impressive spread of colour photographs adorning the page opposite the text (not reproduced here). But a caption printed alongside these stills set the tone for the article: "Danger and fear lurk around every corner in the gory, violent world of Dr. Who" it screamed. "But monsters and murder may be setting up youngsters for frightening nights."

During the course of the year a good number of column-inches were also devoted to the series' 'leading man', Jon Pertwee, who was always eager to agree to requests for interviews. These pieces covered such subjects as the actor's career in films and on stage, his approach to the role of the Doctor, his views on violence in the series (of course!) and his many energetic hobbies and pastimes (see, for example, Figure 4).

One of the more unusual ways in which 'Doctor Who' appeared in print in 1971 was on the front of breakfast cereal boxes! The BBC took the very unusual step of agreeing to the Kellogg's company's request to use the series, and in particular Jon Pertwee's likeness, to promote their 'Sugar Smacks' product. A free badge was to be found inside each box, and devotees of the series were eventually able to collect the complete set of six (see Figure 5).

Cover story

Dr Who v The Master

Saturday 5.15 BBC1 Colour

Three clowns were wheeling a telephone box past the big top. A police car, blue light flashing, skidded broadside in the mud for the benefit of the camera crew as what looked suspiciously like a bright yellow Model T Ford pottered out of sight behind a line of elephants. *Dr Who* was at the circus.

This long-running series – it was first screened as long ago as 1963 – returns this week with a few changes. Barry Letts, who produces and sometimes directs, has been moulding the series with care. 'Like most of the cast I'm an avid science fiction man,' he says. 'I mean science fiction rather than science fantasy. And that means making sure it's believable.'

Sinister

That's why Doctor Who hasn't been zooming off on quite so many wild journeys into the past or future – there are quite enough plausible adventures to be had right here on Earth. Still, Doctor Who needs an opponent worthy of his mettle, and something had to be done to maintain a constant threat to his intrepid followers. So, lo and behold – The Master!

The Master is in fact another Time Lord. Banished to Earth for his wicked doings, he leads an aggressive force of aliens from outer space in a desperate bid for world power. Played by the suitably sinister but sophisticated Roger Delgado, he soon becomes Moriarty to Doctor Who's Sherlock Holmes.

'More than a Moriarty' is Delgado's description. He tried three times to break into *Dr Who* and is thrilled with the scope the part offers now he's made it. In considering his approach he's wary of a past history of heavily accented foreign baddies inevitably winding up in pine-wood boxes. On the other hand there's a danger of being too lighthearted.

'I don't think that'll happen though,' says Delgado. 'I remember starting 16 years ago in *Midday Matinées*. Once I was faced with the unbelievable line, "Come in and put your feet up on the Algerian poof." If you can handle something like that then you can handle anything!

Nevertheless, there is an element of fun in *Dr Who*. And in keeping with that element, *out* go the naïve young girls that the Doctor carried for so long. *In* comes Jo Grant, an over-keen newly-fledged secret agent from Unit. Supposedly she is keeping an eye on the Doctor's doings, though it usually ends up the other way round. Jo is played by Katy Manning, who is tiny, 21, and very much 1971.

Vitality

Her vitality and enthusiasm have a noticeable effect on the others, though Barry Letts is keeping a paternal eye on her – in order to assess how much of her own personality should be reflected in the writing of any future scripts.

Jon Pertwee – 'he's invincible'

No paternal eye is needed for the other two permanent members of the team – Nick Courtney and Jon Pertwee, Doctor Who himself.

Nick, now a Brigadier, first appeared in 1968 and soon earned promotion to a permanent place. The military man is a recognisable figure who maintains that all-important credibility, and provides a commonsense foil to the Doctor's wilder flights of fancy.

Invincible

As for Jon, he's invincible. He's the Leading Man rather than The Star, and his approach automatically fosters the 'company' spirit rather than any kind of hierarchy. But he knows when to laugh, and still loves shocking people when on location – taking a lunch-break from filming he burst magnificently into the local across the road, his purple cape flapping in the faces of the 'police' escort at his heels.

Above all he's made the part his own. He remembers holidaying in Morocco and being stopped by a policeman.

'M'sieur – un moment s'il-vous plait.'

'Oh, er – what is it?'

'Pardon – mais c'est Doctor Who, n'est-ce-pas?'

'My God! I mean, yes, I am.'

GILES POOLE

1 'Radio Times' dated 2 – 8 January, 1971

Dr Who zooms off into time again

WHAT IS the strange hold **Dr Who** exerts over eight million television viewers? Why has this children's programme become a cult with adults? Are the Time Lords exerting their will? Insisting that we follow the extraordinary adventures?

Not long ago a professor of philosophy asked if he could borrow some *Dr Who* scripts to help with his research into the possibilities of travel in time. Had the science fiction writers inadvertently stumbled on fact?

This week the indomitable doctor travels into the future for the first time since his banishment to the planet Earth. The Time Lords exiled him here as a punishment for meddling in the affairs of other planets.

TARDIS RIDDLE

Dr Who was marooned here for eternity. So how is he able to zoom off into time again? No one on earth could mend his Tardis.

Producer Barry Letts has headed the *Dr Who* team for 18 months. 'No one is cynical about the programme, no one does it just to earn a living,' he says. 'Very often we sit up late into the night working on it.'

HIS ESCAPADES

Douglas Camfield, one of the directors, has been connected in some capacity with 55 episodes. He says: 'In my opinion this is technically the most difficult show in British television.'

The technical difficulties arise mainly from the nature of the doctor's escapades. In his bizarre career he has visited dozens of different planets and met the strangest beings. Complicated sets and costumes are often involved, to say nothing of ingeniously contrived special effects.

Considering that most episodes are completed with an average of one day's filming and one day in the studio, it is staggering that these formidable difficulties are so regularly overcome.

INSIDE THE BOX...

Perhaps the police box right outside Barry Letts' office in London helps to provide some inspiration. It seemed strange that it should be positioned just there, so after my visit I thought I would take a peek inside. It was rather unusual, just as if . . .

But no. That would be impossible. Surely? RUSSELL MILLER

WHY MY MONSTERS ARE MARVELLOUS

CHAIRS which collapse, and choke people to death. Dolls that are capable of strangling, and daffodils that are murderers—all this happens in the sick world of Teatime Terror. A world in which policemen turn out to be faceless monsters once their masks have been removed. That is why every Saturday millions of parents are faced with the dilemma of whether to let their children watch *Dr. Who*, the BBC children's serial that makes Dracula look like a teddy bears' picnic.

Dr. WHO TALKING TO ROGER WOODCOCK

Once *Dr. Who* was good wholesome fun. Nobody, not even children, took too much notice of the Daleks. And the un-terrific Tardis became a joke.

But once the gallant doctor moved from his fantasy world in Space and came down to earth, everyday things and places became horrific.

Danger lurked around every corner and even adults are now scared by the once-innocent show. Now the question on many parents' lips is: "Has the BBC gone too far?"

Bad moments

"Many children must have had nightmares after recent episodes," said Baroness Burton in the House of Lords. She could be right. Because not even Jon Pertwee, who plays the Doctor, denies that the programme has its moments of violence and terror.

"The programme has to be realistic if it is to be a success," Mr. Pertwee said, adding weight to critics' fears that the BBC might have overstepped the mark.

"I accepted the part after being assured that I could play the character straight. As I see it, this is the only way *Dr. Who* can be played by any actor."

He is only half right. The serial was a children's programme when it began, seven years ago. "Now," Mr. Pertwee said, "our audience is 75 per cent adults."

That is why *Dr. Who* is getting more eerie. But is it fair on children? After all, they are the ones most likely to be watching TV on Saturdays between six and seven in the evening.

A BBC spokesman said: "*Dr. Who* is not a children's programme. We regard it as family entertainment."

Why, then, did they put the programme on during "children's hour" in the first place? "Because no child is likely to be watching without parents there," said the BBC man.

Mr. Pertwee told me, at Aldbourne, Wilts, during filming of a black magic episode with the latest of his marvellous monsters: "Parents have the right to turn the programme off if they want to. I cannot see that the programme offends children. I'm a parent myself. If I thought my children ought not to see it I wouldn't let them."

Doesn't care

One of the autograph hunters who crowded round him later was four-year-old Edward, whose father is a sword-carrying soldier in Horse Guards' Parade, London.

"Do you watch the programme?" Mr. Pertwee asked.

"Sometimes," Edward replied, "but mummy doesn't like us to see it. She says it isn't a nice programme."

Mr. Pertwee, unshaken, said: "What do you remember about the episodes you have seen?" "The Daleks," Edward replied. "I liked them."

One of the reasons the BBC has made *Dr. Who* so terrifying, apparently, is that it goes out on Saturday at teatime. Guaranteed several million viewers each week, the corporation has the chance to hold its large audience for later programmes.

But does the BBC care who it offends?

"No," said Mr. Pertwee. "If people feel the show is too much for them there is a little knob on their TV set. They needn't watch. They can switch off."

But if nobody watches, Dr. Who will kill himself.

Youngsters can't help liking Jon Pertwee. But little Edward, left, isn't too sure about other 'beings' in the show

A flat-nosed Silurian in 'Dr. Who'

inTerView

See you later, grown-ups, says Doctor Who

by ANN PACEY

Motor-cycle addict Pertwee tests a new power-trike with Dr. Who's Katy Manning.

AFTER he has taken a trip in a balloon over Nottingham Jon Pertwee will pack it in for the summer, retire to his long-established holiday home in Ibiza, and later sail down the north coast of Morocco.

He will be getting away from it all with his family on a rich friend's yacht.

He will need this natural break. For, with the completion of the present series of Dr. Who, he is at present undertaking one of those daunting personal-appearance and cabaret tours that are the summer lot of many a television personality.

"I'm doing what feels like 500 miles a day at the moment," he told me, when traced to a cabaret spot in the West Country. "I'm barnstorming like an eighteenth century mummer.

Life

"From here I'm going to Folkestone, Honiton, Edinburgh, Weymouth, and a balloon race at the Nottingham Fair. The race will depend on the weather, of course. I don't want to be blown into kingdom come and sued for breach of contract."

Ballooning is not a new form of transport for Pertwee, who believes in getting up and going at life in a way that sounds exhausting in the extreme to the armchair-bound.

And now, with the ever increasing success of Dr. Who, he can enjoy himself even more fully, skiing and swimming and skin-diving and travelling. And even motor-cycling.

"Audiences like the series so much," he says, "that from Friday the BBC is repeating the first four episodes in the first series I did, when I took over from Patrick Troughton in September, 1969.

"That, perhaps will keep viewers happy until the new series starts next January."

Dr. Who is going adult, he reckons. "Seventy-five per cent. of our viewers are grown-ups now," he says. "The viewing figures have been going up and up, particularly since we switched times." (The show now goes out about an hour later than the earlier series.)

"When we come back in January we may be later still, which could have some interesting results. We might lose some of the remaining child viewers, but we could gain a whole new adult audience."

Pertwee enjoys the role of the good Doctor enormously. "It is," he says, "the best job on television. I'm working nine months a year with the BBC. On ITV you'd probably get double the money, but not work for nine months of each year.

"The only thing I would really like to do now is make more movies.

"If I were invited to do a major international picture I would probably drop the programme. I'm in this profession really to make as much money as I need to do the things I really want to do. I no longer have great artistic integrity—that's if I ever did—but I like to do my job with sincerity not send the whole thing up."

4 The above article, which appeared in the 'Daily Mail', was one of many interviews with Jon Pertwee which saw print during 1971.

5 RIGHT: One of the 'Sugar Smacks' boxes featuring Jon Pertwee's Doctor.

BELOW: The six 'Doctor Who' badges given away free in packs of 'Sugar Smacks'.

Although no new 'Doctor Who' Annual came onto the market in 1971 - the first year World Distributors had failed to publish one since they began their series of books in the mid-1960s - the young devotee of the show was still able to follow the Doctor's adventures in comic strip form.

There had been a seven-week gap between the last 'TV Comic' strip featuring Patrick Troughton's Doctor (see page "50-21") and the first with Jon Pertwee's, for the simple reason that the editors of 'TV Comic' had no idea what the new-look series of 1970 would be like, or even what the Doctor himself would look like! Indeed, it was not until some time after the Pertwee Doctor's first appearance in issue 944, dated week ending January 17th 1970, that artist John Canning managed to depict some of his true character and mannerisms. The strip stories themselves as ever completely failed to capture the spirit and style of the TV series. True, the Brigadier and UNIT were included from the very first instalment, but even this and the later introduction of Liz Shaw (in issue 960) and 'Bessie' (in issue 972) didn't help matters. Fortunately, however, 'TV Comic' itself at this time underwent a 'shake up'.

A new company was set up called Polystyle Publications, an amalgamation of the original TV Publications Ltd and City Publications, the organisation which had been responsible for such lavishly-produced comics as 'TV Century 21', 'Lady Penelope' and 'TV Tornado' in the 1960s. 'TV Comic' thus started to go out under the Polystyle banner, but after nine stories with the Pertwee Doctor, the 'Doctor Who' strip was withdrawn, its final instalment coming in issue 999. Two weeks later, in week ending February 20th 1971, it reappeared - but in a different form and in a brand new Polystyle comic called 'Countdown'.

ABOVE: 'Countdown' editor Dennis Hooper chats with Jon Pertwee on location for 'The Daemons', standing next to 'Bessie' (which for some reason was always called 'Betsy' in the 'Countdown' strip stories).
BELOW LEFT: A page from the first 'TV Comic' strip story featuring Jon Pertwee's Doctor.

TV COMIC 21st February 1970
DOCTOR WHO
THEY'RE DOME FOR... TO THE VILLAGE, LADS!... TO THE VILLAGE!
A CLEVER, but wicked ten-year-old, Cedric Mathews has produced a 'change' drug which makes lions as tame as pussy cats and deer and penguins raging beasts. Dr Who and the Brigadier finally catch up with Cedric at Arkwood Private School where he has turned a whole class of boys into violent hooligans...
MEANWHILE, OUTSIDE THE CHEMISTRY LAB WINDOW...
GREAT POWERS! THE KIDS HAVE BATTERED THEIR MASTERS AND THE BRIGADIER INTO DEFEAT
THE GAS I'VE BEEN PREPARING IS NEARLY READY... I MUST GET IT TO THE VILLAGE WITH ALL SPEED!
SOON THE RAMPAGING TEEN-YEAR-OLDS ARE CONVERGING ON ARKWOOD...
ROAR!
GOODNESS GRACIOUS! A GREAT GANG OF HOOLIGANS!
CHARGE!
HOOLIGANS! COMING THIS WAY! PREPARE TO DEFEND YOURSELVES!
OUR SHOPS ARE IN DANGER... THESE LITTLE TEARAWAYS HAVE TO BE STOPPED!
AR!

'Countdown' was aimed at an older readership than 'TV Comic' and was the last of the really lavish comics, printed on mostly high-quality paper using the expensive photogravure process, with almost half of its contents being in colour. The accent in 'Countdown' was on action, and as such it was a much more suitable home for the 'Doctor Who' strip in 1971. Although the strip was still given only two pages per issue it was now printed in colour on glossy paper. The stories, although again not capturing the style of the TV series, were a vast improvement on those that had appeared in 'TV Comic' and the artwork, by Harry Lindfield, was also greatly superior. The editor of 'Countdown', Dennis Hooper, was himself a fan of 'Doctor Who', and he started to include features on the series as well as the comic strip. These were mainly confined to photographic covers, pin-ups and single paragraph 'articles', but Hooper did pull off something of a coup when he arranged to spend a day on location with the team filming 'The Daemons' (Serial "JJJ"), which was subsequently written up in the comic with a number of exclusive behind-the-scenes stills.

Towards the end of 1971, with the series off the air between seasons, the 'Doctor Who' strip was briefly moved onto black-and-white pages for one story, drawn by artist Frank Langford. This ran from issue 33 to issue 39. Colour returned in issue 40 and Harry Lindfield resumed the artwork chores for two weeks before Gerry Haylock took over with issue 42.

In 1971 it was thus a case of 'all change' for the 'Doctor Who' comic strip. And further changes were on the horizon in 1972...

Stephen James Walker

LONDON 2-8 January One Shilling (5p)
BBC Radio Oxford

Radio Times

Cliff's new series
Saturday BBC1, see p 7

You and your doctor
Tuesday, Wednesday, Friday
BBC1, see p 3

At the Parish Church
BBC Radio Oxford
See pp 5, 68

Gielgud and Richardson
Together in Hassan
Wednesday BBC2, see p 13

Killing statistics
The facts behind smoking
Tuesday Radio 4, see p 19

Come Dancing again
Monday BBC1

GREAT NEW DOCTOR WHO ADVENTURE! SATURDAY BBC1 COLOUR

in The Terror of The Autons

DOCTOR WHO

THAT JACKANAPES! ALL HE DOES IS CAUSE TROUBLE...
JO GRANT IS THE DOCTOR'S NEW GIRL COMPANION - AND SHE'S IN TROUBLE RIGHT FROM THE START, HYPNOTISED BY THE MASTER..
I SHALL OBEY!
I AM USUALLY REFERRED TO AS THE MASTER!